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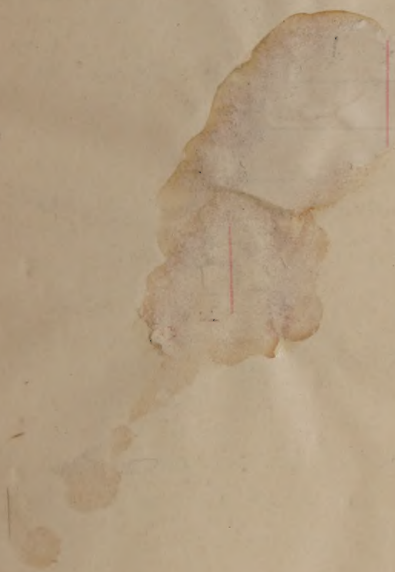

THE

MUSICAL SELF INSTRUCTER,

CONTAINING

FIVE HUNDRED QUESTIONS AND ANSWERS

RELATIVE TO THE SCIENCE OF MUSIC, WITH APPROPRIATE EXAMPLES, TABLES, &c.

COMPRISING ABOUT TWENTY CHAPTERS;

AND DESIGNED CHIEFLY FOR STUDENTS.

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"What lights the soul, with care oppress?
"What banishes all fear?
"What gently lulls all pain to rest?
"What dries the mourner's tear?
"What warms the heart misfortune's chill'd,
"When every comfort's flown;
"And wakes the soul, with rapture fill'd?
"Music, 'tis thee alone!"

By CYRUS B. PHILLIPS, Teacher of Music.

BURLINGTON, N. J.

PRINTED FOR THE AUTHOR, BY J. L. POWELL.

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District of New-Jersey, ss:

BE IT REMEMBERED, That on the fourth day of February, A. D. 1828, in the fifty-second year of the Independence of the United States of America, CYRUS B. PHILLIPS, of the said district, hath deposited in this office the title of a book, the right whereof he claims as author, in the words following, to wit:

"The Musical Self Instructer, containing five hundred questions and answers "relative to the science of Music, with appropriate examples, tables, &c. com- "prising about twenty chapters, and designed chiefly for students.

"'What lights the soul, with care opprest?
"'What banishes all fear?
"'What gently lulls all pain to rest?
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"'What warms the heart misfortune's chill'd,
"'When every comfort's flown;
"'And wakes the soul, with rapture fill'd?
"'Music, 'tis thee alone!'

"By Cyrus B. Phillips, Teacher of Music."

In conformity to the Act of the Congress of the United States, entitled, "An Act for the encouragement of learning, by securing the copies of Maps, Charts, and books, to the authors and proprietors of such copies, during the times therein mentioned" And also to an Act, entitled "An Act supplementary to an Act, entitled, an Act for the encouragement of learning, by securing the copies of Maps, Charts and Books, to the authors and proprietors of such copies, during the times therein mentioned, and extending the benefits thereof to the arts of designing, etching, and engraving historical and other prints."

WILLIAM PENNINGTON,
Clerk of the District of New-Jersey.

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PREFACE.

The complicated manner in which the rudiments of Music have generally appeared before the public, is my only apology for presenting this Musical Catechism.

The manner in which Vocal Music is taught at the present day is erroneous, many teachers seem to proceed from the principle, that wherever nature has furnished a musical ear, she has so entirely perfected her work as to preclude the necessity of cultivation; and hence, being deficient themselves, their pupils cannot fail to be misled, until habit at length completely establishes them in their errors.

As these pupils grow up into years of manhood, others succeed them, who also imitate what they have been accustomed to hear, and being no better instructed than their predecessors, a habit of false intonation becomes in time universally prevalent, and the true standard of intonation being thus neglected, and an erroneous one substituted, the very attempt towards cultivation, serves but to confirm and perpetuate the errors which it ought to correct: this accounts for the fact, that a correct intonation of voice, and a nicely discriminating ear, are of such rare occurrence among us at the present day.

I am aware of the difficulties with which the beginner is obliged to contend; and to remove those difficulties, is my principal object in prosecuting this work; and in order, the better to accomplish my object, I have resolved to lay before the public, the rudiments of music in the form of questions and answers; and, as the work is intended chiefly for beginners, I have endeavoured to have my questions brief, and the answers so explicit, as to be comprehended even by the weakest capacity.

I have arranged this work in chapters, each of which treats upon a separate branch of the science, and the student,

by a careful examination of the rules as here exhibited, and by his endeavours to practice agreeably to them, will soon become a correct theorist, and a judicious performer.

I have also arranged two tables; one of which will give the student a correct idea of the notes as they stand on the lines and spaces in each key, and the other will represent the major and minor modes, and the difference between them. The table, showing the names of the notes, will be of great service to the student in the first stages of his practice; for it is impossible for him ever to become a correct performer, without being able to read the notes with ease; unless he is acquainted with some musical instrument. Singing by the notes is intended only for beginners, and after they are well acquainted with them, the practice should be laid aside. The usual method of singing by the notes is rather complicated; and many attempts have been made in order to make it more simple and easy, by having each note designated by its form; this method, however, has not produced any improvement; but, on the contrary, it has completely destroyed the science of music, in every place where it has been introduced: I allude to the plan introduced by Smith and Little, who instead of meeting with their just deserts, obtained a patent for their mighty genius; or in other words, for teaching people to sing without knowing how; and I am surprised that, even at the present day, there are exertions made to republish their system; and what is still more a matter of surprise, is, that those who are engaged in the undertaking, pretend to a knowledge of music, when the very fact proves their ignorance of the science.

Many people say, or have said, that the Patent Note system (or singing by characters) is the best, because say they, we can learn the rudiments of music as well from that system as from the other, and after we have learned the rudiments, we then have the advantage of knowing the name of the note by its shape: I beg leave to inform such persons that they are mistaken, no such advantage exists; for if they understand the rudiments of music properly, they will not need

shapes or characters to direct them; and I wish for no better criterion whereby to judge of a person's knowledge of the science of music, than his opinion of the system of Patent Notes; for no person of any science will ever recommend it; and no person, wishing to learn music properly, will ever patronize it. I am aware that what I have said on this subject, will not be pleasing to those who are interested in the sale of the books which are printed upon that plan; but I have said no more than every good citizen ought to say, when he sees a stumbling block thrown into the way of the Arts and Sciences, which serves to impede their progress; and believing it to be a duty which I owe to my country, I shall make no apology.

I present this little work, not expecting to aid or assist those who are already adepts in music, but with a belief that it is the only correct road for the beginner to travel, in order to arrive at the summit of SCIENCE.

C. B. PHILLIPS.

CHAPTER I.

OF THE STAFF.

What is the first thing to be learned in Music?

The first thing to be learned in music is the Staff and its use.

What is a Staff?

It consists of five parallel lines with their four intermediate spaces. *See Example* 1.

How many places are there for the notes, rests, and other musical characters?

There are nine, viz. five lines and four spaces.

How shall I number or count them?

You must begin at the bottom and count upward, the bottom line being the first line. *See Ex.* 2.

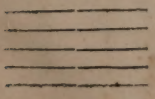
And must the spaces be counted in like manner?

Yes, you also begin at the bottom, the lower space being the first space. *See Ex.* 3.

And can there be no more places for the notes or degrees?

Yes, the number of degrees may be carried to any extent either above or below the staff, by adding ledger lines.

Ex. 1.



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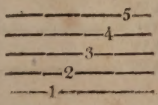

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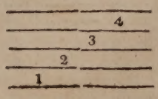


What are ledger lines?

They are short additional lines drawn above or below the staff. when notes ascend or descend beyond its compass. *See Ex.* 4.

CHAPTER II.

OF THE GAMUT.

What is meant by the Gamut?

By the Gamut is meant the application of the letters, and also of the syllables to the staff. *See Ex.* 5.

How many letters are used in music?

Seven, and they are the first seven of the alphabet.

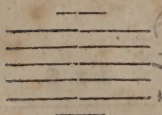
Why are there but seven letters used?

Because there are but seven original sounds, every eighth being the same, or octave to the first.

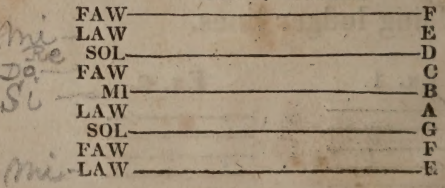
What is meant by syllables in music?

They mean the name of the notes which represent the seven original sounds.

Ex. 4.



Ex. 5. Treble.



What are the names of the syllables?

They are as follows, Faw, Sol, Law, Mi.

But how do four syllables represent the seven sounds?

By repeating Faw, Sol, Law, which will make six, and the Mi will make seven; then comes Faw again, which makes an octave.

How are the letters applied to the treble staff?

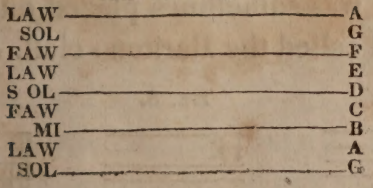
The letters are applied to the treble staff as follows, E on the first line, F on the first space, G on the second line, A on the second space, B on the third line, C on the third space, D on the fourth line, E on the fourth space, F on the fifth line. *See Ex* 5.

How are the letters applied to the base staff?

The letters are applied to the base staff as follows, G on the first line, A on the first space, B on the second line, C on the second space, D on the third line, E on the third space, F on the fourth line, G on the fourth space, and A on the fifth line. *See Ex.* 6.

Do the letters ever change their places on the staff?

Ex. 6. Base.



They do not, but always preserve their order according to their respective cleffs.

Do the syllables change their places on the staff?

They do, as will be seen in another chapter.

CHAPTER III.

OF THE CLEFFS.

How is it ascertained which is Base, Treble, Tenor, &c.?

By means of a Cleff.

What is a Cleff?

It is a character prefixed to the Staff, and determines the parts, and also the situation of the letters on the lines and spaces.

How many Cleffs are there?

There are but two used in modern music.

What are their names?

Their names are the Base cleff, and the Treble cleff.

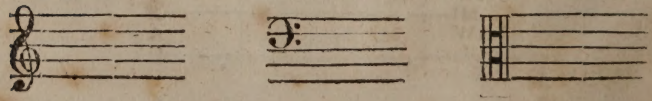
What letter does the treble cleff represent?

It represents G, or the second line. *See Ex.* 7.

What letter does the base cleff represent?

It represents F, or the fourth line: in old Church Music it was sometimes placed on the middle line, and called the Baritono cleff. *See Ex.* 8.

Ex. 7. Ex. 8. Ex. 9.



Were there formerly more cleffs used?

Yes, another cleff of one and the same form was formerly used for the tenor and counter-tenor parts, and sometimes for all the upper parts, and was moveable at pleasure to any line in the staff. *See Ex.* 9.

What letter did the counter or alto cleff formerly represent?

It formerly stood upon the middle line.

What letter did the tenor cleff formerly represent?

It formerly stood upon the fourth line.

What was the moveable cleff formerly called, when it was placed upon the lower line?

It was called the Soprano or Canto cleff.

What was it called when placed upon the second line?

It was called the Mezzo Soprano cleff.

Does the treble cleff ever occur upon the base staff?

Yes, it sometimes occurs in order to bring down one of the upper parts to the view of the Organist, and is intended only for him; it occurs sometimes also where the Base would otherwise run too high for the staff.

And is it necessary to commit to memory the letters on the staff?

Yes, it is indispensably necessary, for without doing it you cannot proceed one step correctly.

CHAPTER IV.

OF NOTES IN MUSIC.

What are Notes in music ?

They are marks, or characters, designed to represent sounds.

How many are there ?

There are six in general use.

Have the six notes distinct names, and what are they ?

They have, viz. The Semibreve, the Minim, the Crotchet, the Quaver, the Semi-quaver, and the Demi-semi-quaver.

How am I to know a semibreve ?

By its form, it is a round open note.

What is the form of a minim ?

It is an open note with a stem.

What is the form of a crotchet ?

It is a black note with a stem.

What is the form of a quaver ?

It is a black note with a stem and a hook.

What is the form of a semi-quaver ?

It is a black note with a stem and two hooks.

What is the form of a demi semi-quaver ?

It is a black note with a stem and three hooks.

Why do the six notes assume different forms ?

Because they differ in duration, and by their forms we can ascertain the quantity of time allotted to each.

CHAPTER V.

OF PROPORTION.

How many minims and shorter notes are equal to a semibreve?

Two minims, four crotchets, eight quavers, sixteen semi-quavers, and thirty-two demi-semi-quavers.

How many crotchets and shorter notes are equal to a minim?

Two crotchets, four quavers, eight semi-quavers, and sixteen demi-semi-quavers.

How many quavers and shorter notes are equal to a crotchet?

Two quavers, four semi-quavers, and eight demi-semi-quavers.

How many semi-quavers and shorter notes are equal to a quaver?

Two semi-quavers, and four demi-semi-quavers.

How many demi-semi-quavers are equal to a semi-quaver?

Two demis-emi-quavers are equal to a semi quaver; hence it appears that the semibreve is the longest, and the demi-semi-quaver the shortest note in general use; and learners should become perfectly acquainted with the proportion of them, or they will never attain to a proper knowledge of time.

CHAPTER VI.

OF RESTS IN MUSIC.

What are rests in music?

Rests are marks of silence equal to the note they represent.

Will you describe a semibreve rest?

It is an oblong square, and is placed below the middle line.

Will you describe a minim rest?

It is an oblong square and is placed above the middle line.

Will you describe a crotchet rest?

Its form is nearly like that of the figure seven inverted.

Will you describe a quaver rest?

Its form is nearly like that of the figure seven.

Will you describe a semi-quaver rest?

It is formed like the quaver rest, with the addition of a hook.

Will you describe a demi-semi-quaver rest?

It is formed like the semi-quaver rest, with the addition of a hook.

Does the semibreve rest answer more than one purpose?

Yes, it fills a measure in all kinds of time.

Are there rests which fill more than one measure?

Yes, there is a two bar rest, a four bar rest, and an eight bar rest, but they seldom occur except in instrumental passages.

CHAPTER VII.

OF THE MUSICAL CHARACTERS.

What is meant by a dot, when set after a note?

A dot adds to a note one half of its length, or duration: when set to a semibreve it makes it equal to three minims: when set to a minim it makes it equal to three crotchets: when set to a crotchet it makes it equal to three quavers, &c.

What is meant by the figure 3, when placed over or under notes?

It is called a figure of diminution, and reduces the time of three notes to two of the same kind.

What is a flat, and its use?

It is formed thus ♭, and when placed before a note, sinks it half a tone.

What is a sharp and its use?

It is a character formed thus ♯, and when set before a note, raises it half a tone.

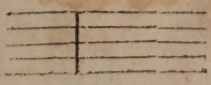
What is a natural, and its use?

It is a character formed thus ♮, and restores a note previously made flat or sharp, to its original sound.

What is a bar, and its use?

A bar is a line drawn across the staff, and divides music into equal measures. *See Ex.* 10.

Ex. 10.



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What is meant by a measure?

A measure is the space contained between two bars.

What is a double bar, and its use?

A double bar is two large perpendicular lines drawn across the staff, and shows the end of a strain, or line of poetry. *See Ex.* 11.

What is a brace, and its use?

A brace is a connecting line, and shows how many parts move together. *See Ex* 12.

What is a hold or pause, and its use?

A hold or pause, is a curved line with a dot, thus 𝄐, and shows that the note over or under which it is set, may be continued longer than its time.

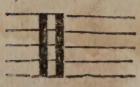
What is a slur or tie, and its use?

A slur or tie is a curved line, thus ⁀, and shows that all the notes thus connected, should be sung to one syllable, in a smooth and gliding manner.

What is a repeat and its use?

A repeat consists of dots placed at the end of a strain, or dots, with a dotted S over them, and

Ex. 11.



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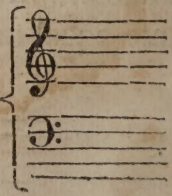


denotes that the strain thus marked should be sung over again. *See Ex.* 13.

What are choice notes, and their use ?

They are notes set one directly above the other, and the performer may sing which he pleases.

What is a trill and its use ?

A trill is formed thus tr, and when placed over a note, denotes that it should be shaken.

What is an *apogiatura* and its use ?

The apogiatura is a small note, placed before the principal note, upon an accented part of the measure, and takes a portion of time according to its comparative length, except the principal note be a pointed note, in which case the apogiatura takes the whole time of the principal note, and that takes the time of the point.

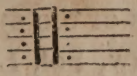
What are after notes, and their use ?

After notes, are small notes following the principal note, upon an unaccented part of the measure, and take a portion of time according to their comparative value.

What is syncopation, or driving notes ?

Syncopation, or driving notes, is when a note begins on the weak, and ends on the strong part of the measure.

Ex. 13.



What is a direct, and its use?

A direct, is a character which nearly resembles the letter W, and when placed at the end of the staff, shows that the first note of the next staff is upon the same degree or letter where the direct stands.

What are *staccato* marks, and their use?

Staccato marks are formed thus ,,,, and when placed over notes, show that they are to be performed distinct and pointed.

What are *legato* marks, and their use?

Legato marks are dots, thus ...., and when set over notes, show that they are to be performed smooth and at full length.

What is meant by the signature of a tune?

By the signature, is meant the number of flats or sharps at the beginning of the piece.

CHAPTER VIII.

OF SOLMIZATION, OR CALLING NOTES.

What is solmization or *solfegio?*

It is the application of certain syllables to the notes which represent the seven original sounds.

What are the names of the syllables?

Their names are Faw, Sol, Law, Mi.

But how do four syllables represent seven sounds?

It is done by repeating Faw, Sol, Law, which will make six, and the addition of Mi will make the seven.

And are these syllables attached to the staff?

Yes, after finding the place for the Mi, you will proceed upward by regular degrees, in the following manner, Faw, Sol, Law, Faw, Sol, Law, and then comes Mi. *See Ex.* 6.

What is the order in descending from the Mi?

Descending, it will be Law, Sol, Faw, Law, Sol, Faw, and then comes Mi again; you will observe that one of the syllables must be placed upon each line and each space; and in their regular order ascending or descending.

Do the syllables change their places upon the staff?

Yes, every additional flat or sharp will remove the Mi to another letter on the staff; and the other syllables follow in their regular order. *See Table No.* 1.

CHAPTER IX.

OF FINDING THE MI.

How am I to ascertain the place of the Mi?

It is ascertained by the number of flats and sharps, which are set at the beginning of the tune.

What is the natural place for the Mi?
The natural place for the Mi is on B.
Where is the Mi when B is flatted?
When B is flatted the Mi is on E.
Where is the Mi when B and E are flatted?
When B and E are flatted the Mi is on A.
Where is the Mi when B, E and A are flatted?
When B, E and A are flatted, Mi is on D.
Where is the Mi when B, E, A, and D are flatted?
When B, E, A, and D are flatted, Mi is on G.
Where is the Mi when F is sharp?
When F is sharp the Mi is on F.
Where is the Mi when F and C are sharp?
When F and C are sharp, Mi is on C.
Where is the Mi when F, C, and G are sharp?
When F, C, and G are sharp Mi is on G.
Where is the Mi when F, C, G, and D are sharp?
When F, C, G, and D are sharp, Mi is on D.

Note.—For the above examples see Table No. 1.

ANOTHER METHOD OF LEARNING THE FLATS AND SHARPS.

When there is	1 flat, Mi is in	E.
	2 flats, Mi is in	A.
	3 flats, Mi is in	D.
	4 flats, Mi is in	G.
	1 sharp, Mi is in	F.
	2 sharps, Mi is in	C.
	3 sharps, Mi is in	G.
	4 sharps, Mi is in	D.

When there are neither flats or sharps, Mi is in B.

Do all nations use the same syllables?

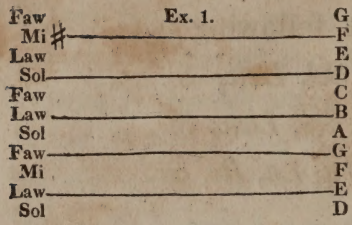
No, some nations use the following;

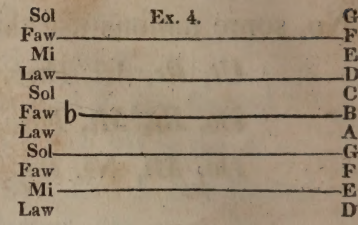
Ut, Re, Mi, Faw, Sol, Law, Si.

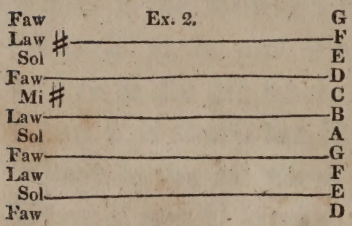
Do, Re, Mi, Faw, Sol, Law, Si.

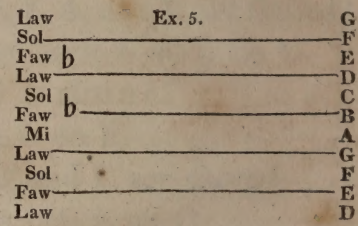
Da, Mi, Ni, Po, Tu, La, Be, &c.

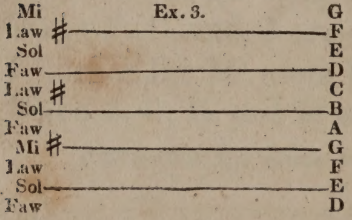
TABLE No. I. TREBLE.

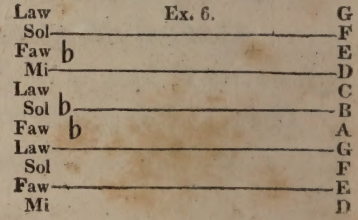


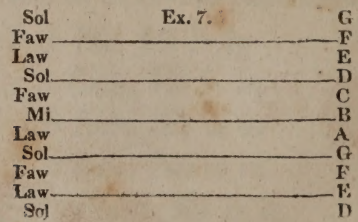












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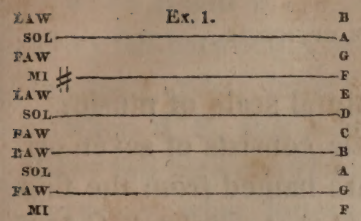
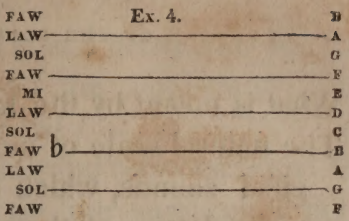


Ex. 1.



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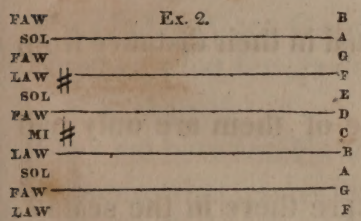

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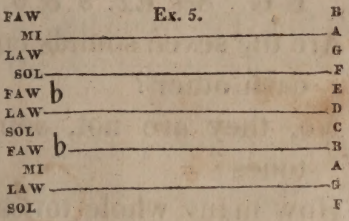

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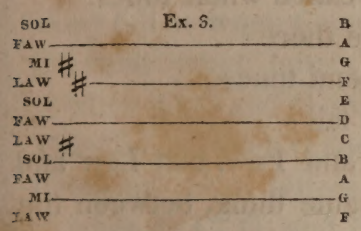

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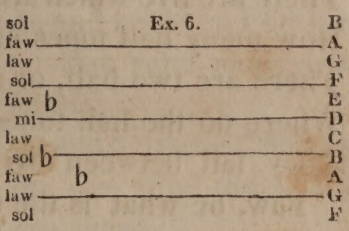

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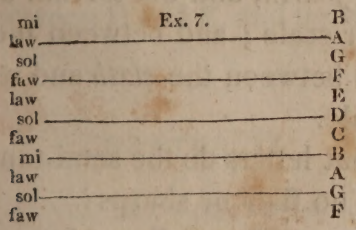


Ex. 7.

Note. When a tune has four flats, the names of the notes on the lines and spaces, are the same as in three sharps; and when a tune has four sharps, the notes stand in the same manner as in three flats; therefore one example is sufficient.

CHAPTER X.

OF THE SCALE OF MUSIC.

What is meant by the natural scale of music?

The natural scale of music consists of seven original sounds, which are named from the first seven letters of the alphabet; viz. A B C D E F G. *See Ex.* 5 & 6.

Are the seven sounds equal in their distance from each other?

No, they are not, some of them are only half tones?

How many whole tones are there in the scale?

There are five which are called whole tones.

How many half tones are there?

There are two half, or semi-tones.

Where do the half tones fall?

They fall between Mi and Faw, and Law and Faw, or what is the same thing, between the *third* and *fourth*, and the *seventh* and *eighth* of the major scale; and between the *second* and *third*, and between the *sixth* and *seventh* of the minor scale.

Between what letters do the semi-tones fall when there are no flats or sharps?

They fall between E and F, and between B and C.

Between what letters do the semi-tones fall, when B is flat?

They fall between E and F, and between A and B.
Between what letters do the semi-tones fall, when B and E are flat?
They fall between A and B, and between D and E.
Between what letters do the semi-tones fall, when B, E, and A are flat?
They fall between D and E, and between G and A.
Between what letters do the semi-tones fall, when B, E, A and D are flat?
They fall between G and A, and between C and D.
Between what letters do the semi-tones fall, when F is sharp?
They fall between F and G, and between B and C.
Between what letters do the semi-tones fall, when F and C are sharp?
They fall between C and D, and between F and G.
Between what letters do the semi-tones fall, when F, C and G are sharp?
They fall between G and A, and between C and D.
Between what letters do the semi-tones fall when F, C, G, and D are sharp?
They fall between D and E, and between G and A.

CHAPTER XI.

OF THE KEY NOTE, OR TONIC.

What is meant by the key note, or tonic?
By the key note, or tonic, is meant a predomi-

nant tone, to which all others have a particular reference.

Is there any difference between the key note and the tonic?

No, they both mean the same thing.

Why is it called the key note, or tonic?

Because it is the foundation of harmony, and the pitch of a tune.

How am I to ascertain which is the key note, or tonic?

It is always the first note above the Mi, or the first note below it, according to the mode.

And is there more than one mode in music?

Yes, there are two, the major and minor, which will be explained more fully in another chapter.

Where is the key note in the major mode?

It is the first note or degree above the Mi, and is called Faw.

Where is it in the minor mode?

It is the first note below the Mi, and is called Law.

But I do not understand why the term Key is applied to this note?

It is because it unlocks the harmony of a tune, for upon hearing the key note sounded, we naturally anticipate the relative chords of that key.

What are the relative chords of a key?

They are the *third*, *fifth*, and *octave* above, and the pitch of almost every tune is found to be upon the key, or one of its relatives.

Is there any exception to this rule?

Yes, if the Base should pitch upon the *fifth* of any key, then the *second* and *seventh* or either of them, may be used as a pitch for the other parts.

In what manner am I to proceed in order to pitch a tune correctly?

In the first place you must sound the key note, and then rise or fall to the pitch you wish to obtain; if you are not able to get the right sound by rising or falling the whole interval from the key, you may proceed by regular degrees up or down, until you arrive at the starting note or pitch.

Can any one of the seven letters become a key?

Yes, by means of flats or sharps, the key may be removed to any letter on the staff. *See Table No.* 1.

How are removals made by sharps?

By rising *fifths*, or (what is the same thing) falling *fourths*.

What do you mean by rising *fifths*, or falling *fourths?*

I mean that every additional sharp raises the key a *fifth* higher, or sinks it a *fourth* lower; for instance, if a tune have one sharp it will

be on F, and the key will be G ; if you add another sharp it must be on C, and the key will then be in D, which is a *fifth* above G, the former key, or a *fourth* below it.

How are removals made by flats ?

By rising *fourths* or falling *fifths*, for instance, if there be one flat to a tune it will be placed on B, and the Mi will be in E, and the key note will be F ; if you add another flat, you must place it on E, and then the key will be in B, which is a *fourth* above the former key, or a *fifth* below it.

Where will the key be in the major mode, in relation to the last sharp ?

It will be the first note above it.

Where will it be in the minor mode ?

It will be the first note below it.

Where will it be in the major mode, in relation to the last flat ?

It will be a *fifth* above, or a *fourth* below it.

Where will it be in the minor mode ?

It will be a *third* above, or a *sixth* below it.

CHAPTER XII.

OF THE MAJOR AND MINOR MODE.

How am I to distinguish the major from the minor mode?

You must advert to the key, in the major mode every *third*, *sixth*, and *seventh*, is one semi tone greater than in the minor mode, but the air depends principally upon the *third* from the key note, if that contains two whole tones it is a major mode, if it contains but one tone and one semi tone, it is then in the minor mode.

Is there any other way to determine whether the mode be major or minor?

Yes, you may determine it by the last note in the base, or air of a tune; if it be next above the Mi, it is a *major* or sharp key; if it is the next below the Mi, it is a *minor* or flat key.

Does each key or tonic, possess a *major* and a *minor* mode?

Yes, the natural key is either C *major*, or A *minor*.

What are they when F is sharp?

They are G *major*, and E *minor*.

What are they when F and C are sharp?

They are D *major*, and B *minor*.

What are they when F, C, and G are sharp?

They are A *major*, and F *minor*.

What are they when F, C, G, and D are sharp?

They are E *major*, and C *minor*.
What are they when B is flat?
They are F *major*, and D *minor*.
What are they when B and E are flat?
They are B *major*, and G *minor*.
What are they when B, E, and A are flat?
They are E *major*, and C *minor*.
What are they when B, E, A, and D are flat?
They are A *major*, and F *minor*.
Is the minor scale natural or artificial?
It is artificial.
What renders it so?
It is rendered so because the *sixth* and *seventh* are necessarily sharped in ascending.
Why is it necessary to sharp the *sixth* and *seventh* in the minor scale, and not in the major?
Because the leading note could not otherwise be the sharp seventh of the scale.
What is meant by the leading note?
It is the note, or degree which composes the major seventh of the scale, and must contain the value of eleven semi-tones from the key ascending, or one semi-tone descending.
Where do we find the leading note?
It is always the first note or degree, below the key, both in the major and in the minor modes.
Will you explain the difference that naturally ex-

Note.—For the examples of each Key, see Table No. 2. of the major and minor modes.

ists with respect to the leading note, in relation to the key in both modes?

In the major mode, the Key is Faw, and the leading note (which is the next below) is Mi; of course there is but one semi-tone between the leading note and the key above, and eleven to the octave key below. In the minor mode, the key is Law, and the leading note (which is next below) is Sol, and is a whole tone, or the value of two semi-tones, from the key above; and of course, there would be ten semi-tones from the leading note to the octave key below; and as it is necessary that the leading note should be the same distance from the key in both modes, the leading note, which is the seventh of the scale, must be sharped; by which means it will be the same distance, and bear the same relation to the key, as it does in the major mode.

But why is it necessary to sharp the sixth of the scale?

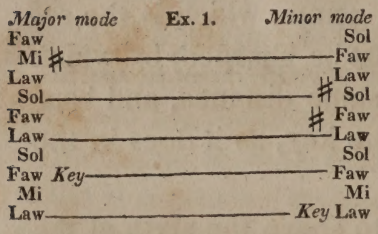
Because the interval between the sixth and seventh is a whole tone naturally; and if we sharp the seventh, and do not sharp the sixth, there would be an interval of a tone and a semi tone between them, which would destroy the scale; as it must be a regular series of five tones and two semi-tones.

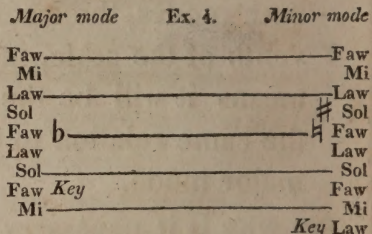
And must not the fifth be sharped, according to the same rule?

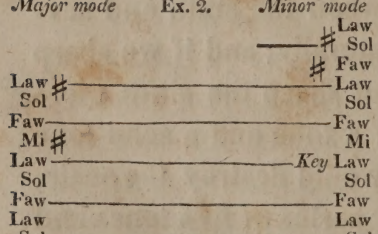
No; because between the fifth and the sixth of the minor mode, there is but one semi-tone naturally; the occurrence of these sharps on the sixth and seventh in this manner, does not change the key, but is called the sign of the minor mode.

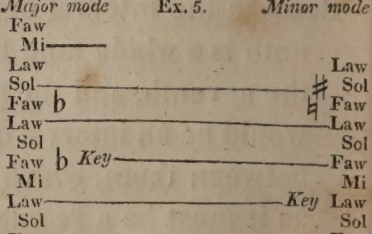
TABLE No. II. TREBLE.

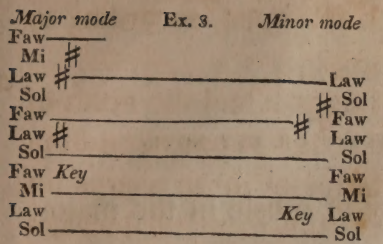
Showing the difference between the Major and Minor Modes.

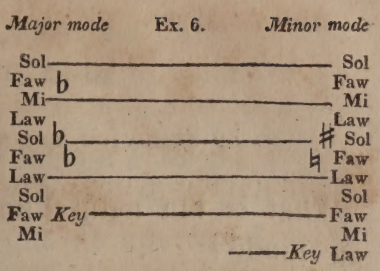


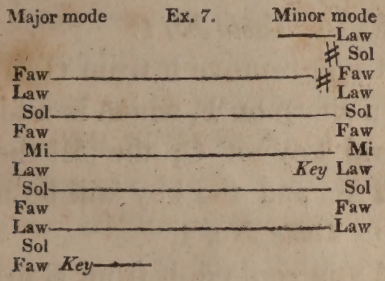












Note.—When a sharp or natural is attached to the syllable Faw, it should be pronounced as *Fee;* and when a sharp is attached to the syllable *Sol,* it should be pronounced as *See;* by which means the sharp sound of either, will be attained with ease.

CHAPTER XIII.

OF REMOVING THE TONIC OR KEY NOTE.

What is the natural key of music in the major mode?

The natural key of music in the major mode is C. *See Ex.* 7. *Table No* 1.

How would you remove it from C to G?

By placing a sharp on F, which is a fourth above the natural key of C; the Mi then takes its place on F, and the key will be in G major. *See Ex.* 1. *Table No.* 1.

How would you remove it from G to D?

By placing an additional sharp on C, which is the fourth above G; the Mi then takes its place on C, and the key will be in D major. *See Ex.* 2. *Table No.* 1.

How would you remove it from D to A?

By placing an additional sharp on G, which is the fourth above D; the Mi then takes its place on G, and the key will be in A major. *See Ex.* 3. *Table No.* 1.

How would you remove it from A to E?

By placing an additional sharp on D, the fourth above A; the Mi then takes its place on D, and the key will be in E major.

How would you remove the key from C, its natural place, to F?

By placing a flat on B; the Mi then takes its place on E, and the key will be in F major. *See Ex.* 4. *Table No.* 1.

How would you remove it from F to B?

By placing an additional flat on E; the Mi then takes its place on A, and the key will be in B major. *See Ex.* 5. *Table No* 1.

How would you remove it from B to E?

By placing an additional flat on A; the Mi then takes its place on D, and the key will be in E major. *See Ex.* 6. *Table No.* 1.

How would you remove it from E to A?

By placing an additional flat on D; the Mi then takes its place on G, and the key will be in A major.

What is the difference between a piece of music, when set with four sharps, and when set with three flats; the Mi and the key being in the same place in both cases?

When a piece of music is set with four sharps, the Mi is in D, and the key is E; but the sharps stand upon F, C, G, and D; the key note E, being left in its natural state: when there are three flats the Mi is also in D, and the key is E, and the flats stand upon B, E, and A; of course the key note is flatted, and the pitch of three flats will be a half tone lower than that of four sharps; and it operates in the same way with respect to three sharps and four flats;

the pitch of three sharps being half a tone higher than that of four flats.

CHAPTER XIV.

OF THE SEVEN ORIGINAL SOUNDS.

Have the seven original sounds distinct names, and what are they?

They have; viz. 1st, the *tonic*, 2nd, the *super-tonic*, 3rd, the *mediant*, 4th, the *sub-dominant*, 5th, the *dominant*, 6th, the *sub-mediant*, 7th, the *leading or sensible note;* then comes the octave, or eighth from the first, and is considered the same in effect.

Why is the first called the *tonic?*

It is called the *tonic*, from its being the principal tone or pitch of a tune.

Why is the second called the *super-tonic?*

The second is called the *super-tonic*, from its being the next above the tonic.

Why is the third called the *mediant?*

The third is called the *mediant*, from its being the middle way between the tonic and dominant.

Why is the fourth called the *sub-dominant?*

The fourth is called the *sub-dominant*, from its being a fifth below, as the dominant is the fifth above the tonic.

Why is the fifth called the *dominant?*

The fifth is called the *dominant*, from its requiring the tonic to be heard after it, especially at a close, and is therefore said to govern it.

Why is the sixth called the *sub-mediant?*

The sixth is called the *sub-mediant*, from its being in the middle way between the tonic and its fifth below.

Why is the seventh called the *leading or sensible note?*

The seventh is called the *leading or sensible note*, from its leading naturally to the tonic, and upon hearing it the ear naturally anticipates the tonic; it is also the sharp seventh of the scale, and therefore is, as has been said, necessarily sharped in the ascending minor mode.

CHAPTER XV.

OF THE CHROMATIC SCALE.

What is meant by the *chromatic* scale?

By the *chromatic* scale, is meant the *diatonic* or natural scale, when divided into semi-tones.

How is the *diatonic* or natural scale, divided into semi-tones?

By means of flats and sharps.

What is meant by a *diatonic*, or natural semitone?

The *diatonic*, or natural semi-tones, are those which naturally occur in the seven original sounds.

What is meant by a *chromatic*, or artificial semi-tone ?

A *chromatic*, or artificial semi-tone, is one that is formed by means of a flat or sharp.

How many natural or *diatonic*, and how many *chromatic*, or artificial semi-tones, are there in the *chromatic* scale ?

There are two natural or *diatonic*, and ten artificial or *chromatic*.

In what way do you proceed, in order to form the *chromatic*, or artificial scale ?

By placing a sharp upon each of the five whole tones, we make ten *chromatic*, or artificial semi-tones, and the two *diatonic*, or natural ones will make twelve, which constitute what is called the *chromatic* scale, or in other words, the scale of semi-tones, each of which may be so construed as to become a tonic or key. *See Chap.* 13.

Is there any practical difference between the sharp sound of any one note, and the flat sound of the one next above it, or in other words, is there any difference between C sharp, and D flat ?

No ; C sharp, and D flat ; D sharp, and E flat ; F sharp, and G flat ; G sharp, and A flat ; A sharp, and B flat, are to all practical purposes, the same, either when sung, or struck on keyed instruments.

Can the scale be further divided into smaller intervals ?

Yes ; the scale may be theoretically divided into smaller intervals, called quarter tones ; but it is altogether an imaginary division, as the quarter tones cannot be struck on keyed instruments, and it arises from writing one and the same key as the sharp of the key below, or as the flat of the key above ; that is, making, for instance, a theoretic difference of nearly a quarter of a tone between G sharp and A flat, or C sharp and D flat, &c ; which, to all practical purposes, are nearly the same.

What is the scale of quarter tones called ?

It is called the *enharmonic* scale ; but as it will not be of any material service to the student, I shall forbear giving any further explanation respecting it.

CHAPTER XVI.

OF INTERVALS.

What is meant by an interval in music?

An interval in music, is the distance of one note from another, either ascending or descending.

How many intervals are there?

There are fourteen.

What are their names?

Their names are as follows; *unison*, minor *second*, major *second*, minor *third*, major *third*, perfect *fourth*, sharp *fourth*, flat *fifth*, perfect *fifth*, minor *sixth*, major *sixth*, minor *seventh*, major *seventh*, and *octave*.

But how can there be fourteen intervals, when there are but twelve semi-tones?

Because the *unison*, although termed an interval, yet it does not contain either of the semi-tones; and the sharp *fourth*, and the flat *fifth*, each contain an equal number, yet they are necessarily distinguished in harmony; hence we see there are two more intervals than semi-tones.

What is a *unison*?

A *unison* is one and the same sound.

What composes a minor *second*?

A minor *second* is an interval which contains one

semi-tone, as from Law to Faw, or from Mi to Faw; or, as from G sharp to A natural; from C sharp to D natural, &c.

What composes a major *second ?*

A major *second* is an interval which contains one whole tone, as from Faw to Sol, from Sol to Law, or from Law to Mi; and is equal to two of the twelve semi-tones.

What composes a minor *third ?*

A minor *third* is an interval which contains one whole tone and one semi-tone, as from Law to the Faw above, or as from Mi to the first Sol above, and is equal to three of the twelve semi-tones.

What composes a major *third ?*

A major *third* is an interval which contains two whole tones, as from Faw to the first Law above, or as from Sol to the first Mi above, &c; this interval contains four of the twelve semi-tones.

What composes a perfect *fourth ?*

A perfect *fourth* is an interval which contains two whole tones and one semi-tone, as from Faw to Faw, or as from Faw to the first Sol below, when the Mi is between them; this interval contains five of the twelve semi-tones.

What composes a sharp *fourth ?*

The sharp *fourth* is an interval which contains three whole tones, as from Faw to the first Mi above; this interval contains six of the twelve semi-tones.

What composes a flat *fifth*?

A flat *fifth* is an interval which contains two whole tones and two semi-tones, as from Mi to the second Faw above; this interval contains six of the twelve semi-tones also.

But I do not understand why you make a difference between the sharp *fourth* and the flat *fifth*, when both contain an equal number of semi-tones?

There is no difference in the effect, because when struck on keyed instruments, the sound is the same; yet they are necessarily distinguished in harmony, because the flat *fifth* contains one degree of sound more than the sharp *fourth*; the flat *fifth* embraces both of the natural or diatonic semi-tones, and two of the whole tones, which make four of the seven original sounds; whereas the sharp *fourth* contains but three of the seven sounds, and those three are whole tones; hence we see that the flat *fifth* contains one degree of sound more than the sharp *fourth*, and yet each contain an equal number of semi tones.

What composes a perfect *fifth*?

A perfect *fifth* is an interval of three whole tones and one semi-tone, as from Faw to the second Sol above; this interval contains seven of the twelve semi-tones.

What composes a minor *sixth*?

A minor *sixth* is an interval which contains three whole tones and two semi-tones, as from Mi to the second Sol above; this interval contains eight of the twelve semi-tones.

What composes the major *sixth*?

The major *sixth* is an interval which contains four whole tones and one semi-tone, as from Faw to the second Law above; this interval contains nine of the twelve semi tones.

What composes a minor *seventh*?

The minor *seventh* is an interval which contains four whole tones and two semi-tones, as from Mi to the second Law above; this interval contains ten of the twelve semi-tones.

What composes a major *seventh*?

The major *seventh* is an interval which contains five whole tones and one semi-tone, as from Mi to the second Faw below; this interval contains eleven of the twelve semi-tones.

What composes an *octave*?

The *octave* is composed of five whole tones and two semi-tones, being equal to twelve semi-

tones: you will observe that there are but seven sounds in the *octave*, which differ from each other; and it is the eighth, or the first above the seventh, which is called the octave to the first.

Which of the intervals are *chords*?

The *unison*, the major and minor *thirds*, the perfect *fourth*, the perfect *fifth*, the major and minor *sixths*, and the *octave*, are chords.

Which of the intervals are dischords?

The major and minor *seconds*, the sharp *fourth*, and flat *fifth*, the major and minor *sevenths*, are in harmony called dischords, or dissonant intervals.

CHAPTER XVII.

OF INVERSION, &c.

What is meant by inversion?

By inversion is meant, the placing of the upper note of an interval an octave lower, or the lower note of an interval an octave higher.

What is the inversion of a minor *second*?

A minor *second* inverted, becomes a major *seventh*.

What is the inversion of a major *second*?

A major *second* inverted, becomes a minor *seventh*.

What is the inversion of a minor *third*?

A minor *third* inverted, becomes a major *sixth.*
What is the inversion of a major *third*?
A major *third* inverted, becomes a minor *sixth.*
What is the inversion of a perfect *fourth*?
A perfect *fourth* inverted, becomes a perfect *fifth.*
What is the inversion of a sharp *fourth*?
A sharp *fourth* inverted, becomes a flat *fifth.*
What is the inversion of a flat *fifth*?
A flat *fifth* inverted, becomes a sharp *fourth.*
What is the inversion of a perfect *fifth*?
A perfect *fifth* inverted, becomes a perfect *fourth.*
What is the inversion of a minor *sixth*?
A minor *sixth* inverted, becomes a major *third.*
What is the inversion of a major *sixth*?
A major *sixth* inverted, becomes a minor *third.*
What is the inversion of a minor *seventh*?
A minor *seventh* inverted, becomes a major *second.*
What is the inversion of a major *seventh*?
A major *seventh* inverted, becomes a minor *second.*

CHAPTER XVIII.

OF TIME.

What is time, as applied to music?
Time, is the manner of regulating sound agreeably to the measure note.

What is a measure note?

It is any note which will fill a measure.

How many kinds of time are there?

There are three.

What are they called?

They are called common, tripple, and compound.

What is meant by common time?

Common time means an equal number of parts in each measure, such as two, four, eight, &c.

How many marks has common time?

It has three characters, signs or marks.

What is the first?

The first is a C. *See Ex.* 14.

What is the second?

The second is a C, with a bar drawn through it. *See Ex.* 15.

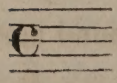
What is the third?

The third is a 2 with a 4 under it. *See Ex.* 16.

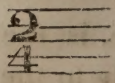
What fills a measure in the first mark?

It is filled by a semibreve, or its value in notes of less duration.

How many beats or times, has it in each measure?

Ex. 14. 

Ex. 15.

Ex. 16. 

It has four beats in each measure, one to a crotchet or its value.

What is a measure note in the first mark of common time?

It is a semibreve.

What fills a measure in the second mark of common time?

The second is filled like the first.

How many beats or times, has the second mark of common time?

It has two beats or times, one to each minim, or its value in notes of less duration.

What fills a measure in the third mark of common time?

It is filled by a minim, or its value in notes of less duration.

How many beats or times has it?

It has two, one to each crotchet or its value.

What is a measure note in the third mark of common time?

It is a minim.

CHAPTER XIX.

OF TRIPPLE TIME.

What is tripple time?

Tripple time consists of an unequal number of

parts or beats, in each measure, as three minims, three crotchets, &c.

How many marks has tripple time?

Tripple time has three characters, signs or marks.

What is the first mark?

The first mark is represented by the figure 3 with the figure 2 under it. *See Ex.* 17.

What fills a measure in the first mark of tripple time?

It is filled by a pointed or dotted semibreve, or a semibreve and a minim, or three minims, or the value of either in notes of less duration.

What is a measure note in the first mark?

It is a pointed or dotted semibreve.

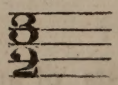
How many beats or times has it in each measure?

It has three, one to each minim or its value.

In what manner is it beat?

It is beat with two falls and one rise of the hand; for the first beat, let the ends of the fingers fall; for the second, let the heel of the hand fall; for the third, raise the hand, which will complete the measure: in instrumental music,

Ex. 17.



time is beat with the foot, and it should fall on the first and rise on the last part of each measure.

What is the second mark of tripple time?

The second is represented by the figure 3 with the figure 4 under it. *See Ex.* 18.

What fills a measure in the second mark?

It is filled by a pointed or dotted minim, or a minim and a crotchet, or three crotchets, or the value of either in shorter notes.

What is a measure note in the second mark?

It is a pointed or dotted minim.

How many beats or times has it in each measure?

It has three, one to each crotchet or its value, and is beat in the same manner as the first, but somewhat faster.

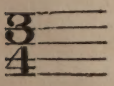
What is the third mark of tripple time?

It is represented by the figure 3 with the figure 8 under it. See Ex. 19.

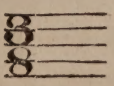
What fills a measure in the third mark?

It is filled by a pointed crotchet, or a crotchet and a quaver, or three quavers, or the value of either in notes of less duration.

Ex. 18.



Ex. 19.



What is a measure note in the third mark?

It is a pointed or dotted crotchet.

How many beats or times has it in a measure?

It has three, one to each crotchet or its value, and is beat like the first and second mark, but somewhat faster than either.

CHAPTER XX.

OF COMPOUND TIME.

What is compound time?

It is a union of two or more measures of tripple time, for instance, two measures of the second mark of tripple time, will be the same as the first mark of compound time, and two measures of the third mark of tripple time, will be the same as the second mark of compound time, &c. &c.

How many marks has compound time?

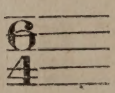
There are but two which are in general use.

What is the first?

The first is represented by the figure 6 with the figure 4 under it. See Ex. 20.

What fills a measure in the first mark?

Ex. 20.



It is filled by two pointed or dotted minims, or two minims and two crotchets, or six crotchets, or the value of either in notes of less duration.

How many beats or times has it in each measure?

It has two beats in each measure, one to a pointed minim or its value.

What is a measure note in this mark?

It is a pointed or dotted semibreve.

What is the second mark of compound time?

The second mark is represented by the figure 6 with the figure 8 under it. *See Ex.* 21.

What fills a measure in the second mark?

It is filled by two pointed or dotted crotchets, or two crotchets and two quavers, or six quavers, or the value of either in shorter notes.

How many beats has this mark?

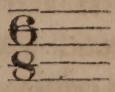
It has two beats also, one to each pointed crotchet or its value.

What is the measure note in the second mark?

It is a pointed or dotted minim.

Are there other kinds of time not here mentioned?

Ex. 21.



Yes, there are other kinds found in ancient music, and particularly in instrumental, but as they are principally obsolete, I shall not give any explanation respecting them.

What do figures denote when set as marks of time?

They denote the fractional part of a semibreve, the upper one designating the number, and the lower one the kind of notes necessary to fill a measure, as $\frac{3}{2}$ denotes that three halves of a semibreve, that is, three *minims* fill a measure; $\frac{3}{4}$ denotes that three quarters of a semibreve, that is, three *crotchets*, fill a measure, &c. &c.

CHAPTER XXI.

OF ACCENT.

What is meant by accent in music?

Accent means and increase or force of voice on some parts, and a diminution on other parts of the same measure.

How is accent applied to the first mark of common time?

In the first mark of common time, the accent falls upon the first and third parts of each measure, the second and fourth parts being weak; when four crotchets occur in the same

measure, the first should be sung or played strong, the second weak, the third strong, and the fourth weak.

How should semibreves and minims be performed with respect to accent?

When they occur in common time, they should be performed as a *cresendo* and a *diminuendo* combined, or in other words, you will increase the sound until one half of the time of the note is expired, and then diminish gradually to the end; this rule will serve for the second mark of common time also.

How is accent applied to the third mark of common time?

In the third mark of common time, the accent falls principally upon the first part of each measure.

How is accent applied to tripple time?

In tripple time, the principal accent falls on the first part of each measure; there should also be a slight accent upon the third, the second being weak.

How is accent applied to compound time?

In the two marks of compound time, introduced in this work, the accent falls upon the first and third parts of each measure: when two minims and two crotchets fill a measure, the accent falls on each minim, the crotchets being

sounded weak; if six crotchets fill a measure, the first and fourth receive the principal accent; when two crotchets and two quavers fill a measure, the accent falls upon each crotchet; and when six quavers occur in a measure, the first and fourth receive the principal accent.

Is there any exception to this rule of accenting, or does the accent ever fall upon what is termed the weak part of the measure?

Yes, there are certain words that should be accented, even if they are attached to the weak parts of the measure, such as the words Hark, Shout, Hail, &c. There are also many things relative to the performance of music, which cannot be confined within the grasp of rules, these must therefore be left to the fancy and judgment of the performer; the rules for accenting as laid down in this chapter, will answer for a general standard, and should be strictly adhered to, unless it is in some cases where such adherence would be the means of sacrificing sense to sound.

CHAPTER XXII.

OF VARIATION, &c.

Is there any definite rule to show how quick or slow, a piece of music is to be performed?

No, the movement of the piece depends entirely upon the nature of the subject to which it is set.

Should there be any difference in the movement of the major and minor modes, when both are set to the same mark of time?

Yes, a piece of music should be performed much quicker in the major mode than in the minor, even if the same mark of time is set to each.

Why should this difference exist?

Because, the major mode is indicative of joy and gladness, and a cheerful subject is generally attached to it, therefore, it should move with life and animation; while on the other hand, the minor mode is indicative of sorrow, penitence, supplication &c, and should move moderately and in a plaintive manner; therefore, we see that the marks of time are given to show the measurement, but not the movement of the piece.

Are there, in addition to the general marks of time, any directions given to show the differ-

ence in the movement; or in other words, to show how fast or how slow, a piece of music should be performed.

Yes, the following terms are used to denote the different movements of time, proceeding regularly from the slowest to the quickest; *Grave*, *Adagio*, *Largo*, *Lento*, *Larghetto*, *Adantino*, *Adante*, *Allegretto*, *Moderato*, *Maestoso*, *Tempo*, *Guisto*, *Allegro*, *Vivace*, *Con Spirito*, *Spiritoso*, *Con Brio*, *Presto*, *Prestissimo*. *&c.* Without a Metronome, however, it will be very difficult to determine the precise movement of each: the term *grave*, denotes a movement of about sixty crotchets in a minute, and if we allow an increase of two crotchets to every term, as they are here arranged, we shall have a difference of thirty-six crotchets per minute, between the slowest and the quickest; an observance of this rule will enable you to judge of the difference of movement with a tolerable degree of accuracy. In Anthems and set pieces, the terms which are necessary, are generally inserted over the top of the piece; but on account of the great variety of Psalms and Hymns, it is impossible to give any directions relative to the movement of Church music; for it frequently happens that several different movements should be employed in the same Psalm or Hymn, and in that case

the sentiment and spirit of the words must be the only guide; for instance, when words occur which advance the following sentiment,

"Archangels sound His lofty praise,
"Through every heavenly street,"

the term *Con Spirito*, should guide our movement, or in other words, we should move with life and spirit; on the other hand, if words occur like the following,

"————————His head,
"That cruel thorns did wound,"

then the term *Lento*, should govern our movement, which will be slow and in a melancholy style. In fine, every singer should examine the subject with care, before he proceeds to the performance; and then endeavour as much as possible to represent the true sentiment of the words which are set to the piece; and in all cases the music should be rendered subservient to the subject.